eye music: filmworks series, inc

san francisco

A G E O G R A P H I C A L M I X

PROGRAM NOTES

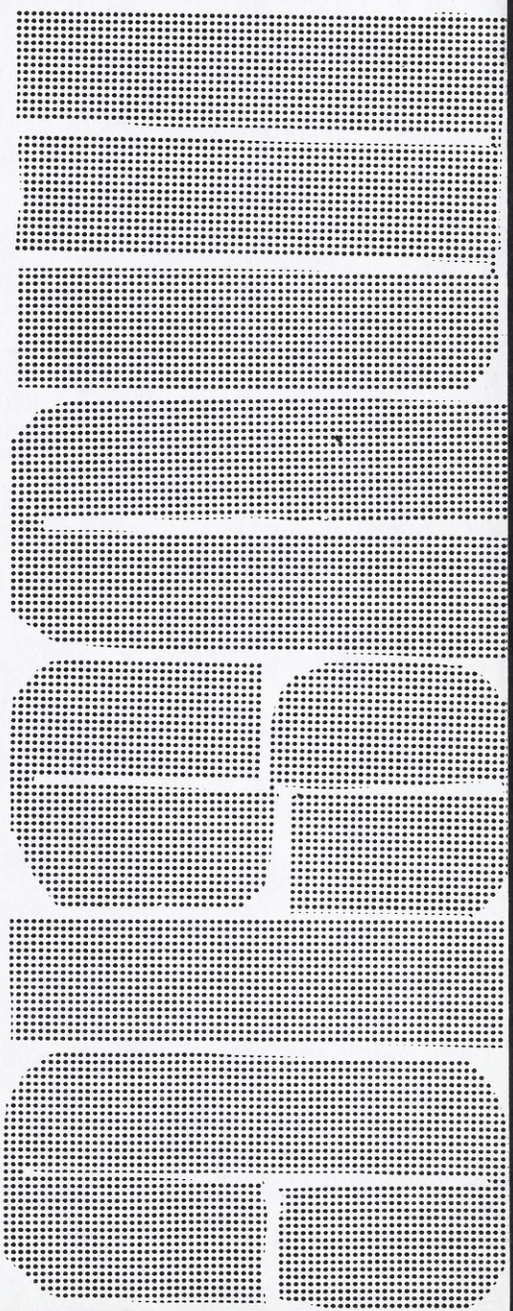
October 19, 1977 8 P.M. 80 Langton Street

Tonight's program continues EYE MUSIC'S series showcasing work by film artists from diverse geographical locations. In general, these films exemplify a "formalist" attitude through their concentration on the essential qualities of the film medium: disruption of the space-time continuum as well as a revealing of the physical properties of the material.

1. ONE SPACE (1976) color/silent/17.5 min. by Joel Liveris from Chicago, Illinois. "The film frame centers and holds on one space: land, lake, sun, sky and tree as the planet spins the space changes and the camera captures a dynamic diversity." -J.L.

2. LA MER color/sound/6 min. by Steve Sandage from Norman, Oklahoma. "The film is more or less what it appears to be. The camera (thus the viewer) is propelled through a given space, i.e. down an alleyway and through a house. The sound (music) corresponds to the varying proximity of the viewer to a record player -- assumed to be producing the sound -- that is seen approximately two-thirds of the way through the film. These elements though (sound and image) are merely components, identical to all components in any film. Their authenticity cannot be ascertained or verified simply by watching the film, and in fact, slight discrepencies between the two prove them to be false. The acceptance of their reinforcement of each other relies mainly on their proximity within the film and on their logicality -- following the path of least resistance." --S.S.

3. LIMITS (1976) color/silent/10 min. by Steve Sandage. "The film has to do primarily with the limits imposed upon the medium by itself. What we see is not a choice in which we can actively participate. This is one of the most fundamental aspects of any medium: its limitations. Specifically, in film, it can be asked, what lies outside what we are allowed to see, and what happens when the boundaries are expanded momentarily. It (this film) proceeds to explore certain material limits of the medium as well." --S.S.



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4. EXCERPT (1976) black-and-white/sound/6 min. by Steve Sandage.

General notes on the Sandage films by the film artist: "My films deal with a number of things: altering time or bringing attention to specific aspects of temporal relationships, dealing with space through use of visual and aural components, providing clues in the film that lead to understanding the film, and lately, considering the film as an information transmitter. Context also figures heavily into my thinking about how we relate to information. Working with film (and sound) has opened me to ideas that fall outside the realm of what we conventionally consider 'art'."

5. QUICKENLY TO FALL (1973) black-and-white/sound/ 17.5 min. by Kroy Rubin from Buffalo, New York. A kind of autobiography fusing elements of reflexivity, abstraction, humor, and a sensual concern for texture..."Filmmaking uses alot of electricity and my father was killed by electricity..." The film artist's description: "Seagulls fly by without nightshirts singing sad songs of yellow belly sap suckers and yesterdays gone by."

6. ANACOLUTHON (1977) color/sound/3.5 min. by Nancy Nickerson of Berkeley, California. "The movie goes out to an audience."--N.N. Definition of "anacoluthon" from Webster's Third International: "syntactical inconsistency or incoherence within a sentence; esp: the shift from one construction, left incomplete, to another, sometimes for rhetorical effect."

7. MEANWHILE THE TAPE IS ROLLING (1976) color/sound/ 3.5 min. by Nancy Nickerson. "Run away from home movies." --N.N.

Both Nickerson films were prize-winners at the 1977 San Francisco Art Institute Film Festival.

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Funds for portions of EYE MUSIC'S programming are provided by the NATIONAL ENDOWMENT FOR THE ARTS, Washington, D.C., a Federal agency. We are a publicly funded non-profit organization and welcome your comments, suggestions, and tax-deductible contributions to help continue our programs. Thanks to these friends and supporters who helped make this presentation possible: 80 Langton Street, Jane Dobson, Doug Haynes, and the participating film artists.

Janis Crystal Lipzin, Program Director
Caroline Savage-Lee, Program Coordinator
David Gerstein, Asst. Program Coordinator & Projectionist

Supplementary notes on EXCERPT by Steve Sandage:
"The film appears primarily to be about interference. In terms of information relayed, the film exists on three distinct formal planes, one aural, the other two visual. The aural information alone is transmitted with no interruption. The other two contrive throughout the film to in some way obstruct the reception of what amounts to the narrative, yet literary, elements contained in the sound. Their obstruction is only nominally effective however, and it is not intended to succeed -- the film is not necessarily about this obstruction. By means of totally visual, cinematic devices, the other information is transmitted concurrently. These visual elements provide a constant reaffirmation of the means used to relay the information while at the same time confusing certain questions about priorities.

"It could be said that, the film is about the potentialities contingent in presenting several seemingly unrelated (yet completely related) modes of communication simultaneously." --S.S.